(a) Definition of Kāvyā: Bharatamuni, the author of the Natya-sāstra, is the earliest propounder of rasa school. According to him, rasa is the most essential and indispensable element in a Kāvyā. He observes that no meaning is produced from the speech without any kind of sentiment.\(^1\) Visvanātha also gives the definition of poetry as Vākyam rasātmakam Kāvyam. According to Dhanikāra Anandavardhana, Dhvāni is the essential element of Kāvyā. He defines that Dhvāni is the soul of a poetry.\(^2\) Bhamaha defines Kāvyā that constituted combination of sabda and artha.\(^3\) The author of Kāvyālankāra Sutravṛtti Vāmana established the theory of Riti. According to him riti is the soul of a poetry.\(^4\) Panditarājajagannātha declares that of all the varieties of Dhvāni rasādhvani is paramaramanīya. According to him the word which produces the pleasurable meaning is called Kāvyā.\(^5\) Visvanātha himself an ardent follower of Dhvāni school defines that rasa is the soul of a poetry.\(^6\) According to Mamātā Bhatta, the word and its meaning endowed with the gunā, decorated with alankāra and devoid of Dogas, arrange in either prose or verse are known as Kāvyā.\(^7\)
(b) **Division, subdivisions of Kāvyā:** Poetry is divided into two varieties. One is **Sravya** and the another is **Dṛṣya-kāvyā.** **Sravya kāvyā** is again divided into three divisions, such as **Padyamaya, Gadyamaya,** and **Gadyapaiya-maya.** **Padyamaya kāvyā** is further subdivided into three kinds - **kosa,** **Khandakāvyā,** and **Mahākāvyā.** **Gadyamaya** is divided into **Ākhyāyikā** and **kathā.** The third **Gadyapadyamaya** or **misra** has three divisions - **Viruda, Karambhaka** and **Campū.** Sanskrit rhetorician defines **padya** as **chandobaddhapada.** A collection of independent stanza or stanzas of the same kind is called **kosa.** It is called **khandakāvyā** where the conditions of **Mahākāvyā** are partially fulfilled. The definition of **Mahākāvyā** is very wide. **Kalidāsas Raghuvam-** sam is an example of **Mahakāvyā.** It is to be noted that an illustration of **Ākhyāyikā** is furnished by **Bana in his Marsacarita** and of **kathā in the Kadambī.** The **viruda** type is composed praising of king or kings in prose and verse. **Karambhaka** is a composition of praise in different languages. **Campū** is composed partly in prose and partly in verse. It is **Dṛṣya kāvyā** which is displayed on the stage. It has two sub-divisions - **Rūpaka** and **Uparūpaka.** **Rūpaka** is divided into ten major kinds and **Uparūpaka** which represents minor ones also has eighteen kinds. In the **Dasarūpaka** Dhanānjaya says that an imitation of the situation by the visible form is called **Rūpaka.**
(c) Kāvya and Rasa: At the very early age, all literature were known as Kāvya. But literature is an artistic creation. It differs from any general statement, Sanskrit literature means aesthetic creation of a poet. An aesthetic pleasure is called a kind of mental situation.

In India there is a long tradition of Kāvya. We have seen its seed in the Rgveda. Mainly Vedas are prayer books though these are ornamented by the literary excellence. For instance, one can cite the Usā Sūktas. Though we have seen various elements of Kāvya in the Rgveda, yet Laukika Kāvya was formed in the hands of Valmiki. Ancient alankārikas did not discuss the rasa as a vital element of a Kāvya. But Bharata in his Natyasāstra says that without any rasa no meaning can be produced. First of all critics Anandavardhana cited in his Dhvanyāloka that rasa is an unavoidable element of a Kāvya. From this point of view creation of rasa in both Kāvyās and drama is equal. He established that Natyarasa is also soul of a Kāvya. Though Anandavardhana established rasa as the soul of a Kāvya yet the earlier critics Bhamaha, Dandi and Vāmana also acknowledged the utility of rasa. Dandi says in his Kāvyaṭārṣa that in a Mahākāvya there should be rasa and Bhāva. In the exposition of rasasūtra Abhinavagupta says that both Natyarasa and Kāvyarasa are the same thing. Bhūjarāja also quoted in
his Sarasvatikanthābharāṇa that a poet can get pleasure and fame by his creation mingled with rasa. In the whole universe the poet is only a creator. Hence according to his will he transfers it to anybody else. If the poet wants to create erotic sentiment the whole universe becomes sweetened by the rasa. Therefore, it is to be noted that rasa is the vital point of a poetical work.

The Ādīkāvya Rāmāyana was also originated from the pathetic sentiment and Vālmīki's pathes was converted into sloka. In the Rāmāyana Karuna rasa is represented as principal rasa. Ānandavardhana quoted in his Dhvanyāloka that pathetic sentiment defined by Ādīkavi Vālmīki in his Rāmāyana. Abhinavagupta says in his Abhinavabhāratī that Kāvya is like a tree, acting of actors is like a flower and enjoyment of rasa by the audience is fruit of that tree, hence all the universe is pervaded by rasa. Where there is Rasaśī depicted as principal element of literary art then it converts into Dhvani and otherwise where subordinate it is alaṅkāra. Dhvanikāvya is the best of all the poetical works. Hence a Kāvya to be of literary excellence, there rasa is a vital point. And with rasa delineated a drama is the best of all the literary works.
NOTES AND REFERENCES

1. NS, ch. 6. Na hi rasāḍīte kaścidarthah pravartate, p. 271

2. Dhv. L, ch. 1/1. Kāvyasyāṭma dhvaniḥ


4. K.SV. ch. 1/26 Ratirātma kāvyasya, p. 14

5. RG, ch. 1/1. Ramanīyārthapratipādah sabdah kāvyam, p. 10

6. SD, ch. 1. Vākyam rasātmakam kāvyam, p. 28

7. KP, ch. 1. Tadadoṣau sābdārthau saṃguṇāvanānktī punah kvāpi, p. 19

8. SD, ch. 6/1. Drsyāsravyatvabhedenā punah kāvyam dividhā matām.


12. Ibid, ch. 6/315-324

13. Ibid, ch 6/332-335


15. Ibid, ch. 6/337. Karambhakam tu bhāsābhirvibībhābhirvin-

irmitaṃ.
16. Ibid., ch. 6/335. Gadyapadyamayam kāvyam campūrityābhidhiyate.

17. Ibid. ch 6/1. Dṛṣyaṃ tatāhoheyaṃ tad rūpāropāttra rupakam.

18. DR. ch. 1/7. Avasthadūntimānyam
gpsd, Ch. 6/3-5

19. Dhv. L.4/after 5 - Rāmāyaṇe hi karuṇo rasah svayamādi-
kavinā sūtritaḥ.

20. NS. ch. 6. Na hi rasādyate kasāddarthaḥ pravartate.p.271

21. Dh.L. 3. Etacca rasāditātparyena kāvyanivandhanam
Bharatādāvapi suprasiddhameveti, p. 191

22. Ibid. 3. Rasādayo hi dvayorapi tayorjīvabhūtaḥ, p.192

23. KD, ch. 1/18


25. SK, ch. 1/2. Rasānvitaṃ kaviḥ kurvan kīrttim prītimca 
vindati.

yathāsmai rocate vlāvam tathēdām parivartate
śrīgārī cēktaviḥ kāvye jātam rasa-mayam jagat
sa eva vitarāgasćennirasam sarvameva tat,p.237

27. Ibid. 1/5. Kāvyasyātmā sa evārthastathā cādikaveh purā
Braūncadvandvadvyogottathā sōkah ślokavamāgat-
ath.
28. Ibid. 4 after 5. Rāmāyaṇe hi karuṇo rasah svayamādika-vinā sūtritah, p. 259

29. A.Bhā. in NS, ch. 6. Tato vrkṣṭhāniyaṁkāvyam. tatra puspādisthāniyosbhinayādinatavāparah tatra phalasthāniyāḥ sānjika-rasāsvādāḥ tena rasamayameva viśvāḥ, p. 292

30. KP, ch. 4. Yatra pradhānaṁ rasadistatra dhvanīḥ yatra tvapradhānaṁ tatrālankāra iti bhāvaḥ, p. 110

31. Ibid. ch. 1. Idamuttamamatiśayini vyāṅgye vācyāddhvanirbudhaiḥ Kathitāh, p. 29

32. Dh SP. by Dr. M.M. Sarma, Chaukhamba Vidyābhawan, Varanasi, 1963, p. 78